

*pulse*  
REFLECTIONS ON THE BODY



**Cover image:**

**Nell**, a white bird flies in the mist, a black bird flies in the night, a woman walks, wild and free, she is not afraid to die, 2008, bronze, mother-of-pearl resin with 33 hand-blown glass figures. Collection, the artist and Roslyn Oxley9 Gallery.  
Photograph, Mark Ashkanasy

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Exhibition curator: **Mark Bayly**

**Texts**

Introduction: Shane Breynard, Director, CMAG and ACT Historic Places

Essay: Dr Sarah Rice

Artist entries: Mark Bayly, Assistant Director, Exhibitions and Collections

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[www.museumsandgalleries.act.gov.au](http://www.museumsandgalleries.act.gov.au)

# *pulse*

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18 OCTOBER 2014 - 22 FEBRUARY 2015



**ACT**  
Government

CANBERRA  
MUSEUM  
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**Sidney Nolan**

*One must be absolutely modern*, 1982

synthetic spray can paint on canvas

122 x 152.5 cm

Collection, The Nolan Collection at Canberra

Museum and Gallery is managed on behalf

of the Australian Government

## INTRODUCTION

### *The folds of your skin.*

Our experience of ourselves as corporeal beings is both uniquely personal and common to us all...

Reflect for a moment on our arrival as beings of unbridled sensation, our proud discovery and use of language, our thrill of velocity as we lurch forward through space reassured with a parent's arm, our self-consciousness at our own nudity, the challenge of controlling our bodily functions, the surging energy and seeming indestructibility of our youth and, eventually, the pleasure of connection in physical intimacy. Then comes the arrival of children and the acute awareness of our own mortality, the burgeoning gravity of middle age, and finally the increasing need to care for our ageing physical selves.

### *Your face.*

*PULSE: Reflections on the Body* is a project of Canberra Museum and Gallery (CMAG) incorporating the work of twenty seven contemporary Australian artists. They reflect on the personal and psychological experience of the corporeal body. Curated by Mark Bayly, CMAG's Assistant Director, Exhibitions and Collections, this visual art project extends to include performances, floor-talks and public conversations considering the body from multiple perspectives.

The participating artists each reflect on the body and its functions as physical, as well as spiritual phenomena – from the inside out. Some artists focus on system failure and our eventual mortality whilst for others the body is a vehicle through which to contemplate an interior life. Sometimes they respond to the challenge of living out a personal cultural and sexual journey in societies where tolerance and inclusivity cannot be taken for granted.

### *How you talk.*

We are all body-conscious. Our personal experience and our cultural context frame both the way we see our exterior bodies and how we feel about our insides.

### *The curls of your hair.*

Medical and biological sciences describe the self-organising nature of our bodies on a cellular level. We are even coming to realise our interdependence with the millions of organisms, such as our gut flora, that live within us. Simultaneously our understanding of ourselves as inherently social and spiritual beings is becoming ever more sophisticated.

### *Your eyes.*

These new and increasingly nuanced understandings of the body and the self are being folded into a broader acceptance of the inherent diversity of family structures and gender preference. And our diverse Australian society is experiencing an increasingly dynamic and genuine connection with its Indigenous and neighbouring South East Asian and Pacific cultures. Thus we are learning new ways of being in our bodies from previously marginalised cultures.

### *The way you move.*

Such significant change in the way we live with and in our bodies is driving other changes. Think here of the ways in which we speak, write, perform and picture our bodies. The artists who have contributed to *PULSE: Reflections on the Body* are working squarely in this space. Through minute observation and reflection on their own contemporary experience of the body these artists are discovering rich new languages. The insights they share are an aid to us all as we reach to better understand the dialects through which we embody ourselves.

### *The memory of your smile.*

Shane Breynard  
Director  
ACT Museums and Galleries



**Patsy Payne**  
*Shadow 3*, 2009 (detail)  
stencil drawing from  
mild steel matrix,  
ink on Thai Sa paper  
(two sheets),  
236 x 63 cm  
Courtesy the artist  
and Brenda May Gallery

## THE PULSE IS A DANGEROUS THING

*What is it about the backs of knees  
that makes me shudder?  
That sinew-bound square  
with its surrounding jawbone yawn  
that makes it look like an exposed throat  
To imagine it slit  
there's the rub  
Or the underbelly of the wrist  
with its quiet river of veins  
or blue tree roots  
and the small round nodes  
like stones they wrap around*

*The pulse is a dangerous thing  
hidden beneath like a manta ray  
I want to keep my elbows closed  
for when they swing open  
like a wide wooden gate  
there's too much pressure  
on the hinge  
There are other places too  
that provoke a sort of horror in me  
The bovine back of skull  
bony instep or temple  
These are secret places*

*Dark double to the touchability  
of lips fingers nipple hip  
where the body is altogether  
too much itself.*

I titled this poem *Flinch* when I first wrote it several years ago, only now coming to realise it could equally well be said to be an *Ode to the Pulse*.

### **Secret**

The places I feared – that made me flinch – those secret places – were almost all – I see now – places where a pulse can be found. The *popliteal artery*, hiding behind the back of the knee, with its uncanny resemblance to an exposed throat – the *carotid artery*, reminded me that these are sites where blood could be spilt – where we can be undone. These are places that expose us. They are places of strength – but also of vulnerability. Hidden below the surface there is a flickering trace of our abject animal ancestry, a thread that can be traced back to the primeval mud, a reminder that we too are made of flesh and blood.

The pulse is a wellspring river that runs through the landscape of our body keeping it fecund, nourishing it at the root of things. The quiet river of veins or blue tree roots of the wrist's *radial* pulse, gives way to the wide wooden gate of the *brachial* pulse where the blood's thoroughfare finds its checkpoints – its barriers, stops and starts, its comings and goings – where the boundary-lines of the body are stretched to breaking point. Pressure is key to pulse – the pulse can only be taken where there is bone – against which the vessel can be pressed. The measure of the heart – its strength and resilience can only be recorded when we are caught between a rock and a hard place.

## Pulse

*The leap of a goat* through the crags of the body – the *pulsus caprizans* so named by the Ancient Greek Herophilus. The *galloping* pulse that we ride, writhing and rolling in our bone saddle. *Body my house/ my horse my hound/ what will I do/ when you are fallen.*<sup>1</sup> The *fluttering* pulse landing soft as a butterfly on a closed eyelid. The *failing* pulse a tiny animal curled in our temple, burrowing beneath our jaw. The *mouse-tail* pulse, the *worm-like* pulse and the *saw-edged* pulse – a plethora of images painted over the centuries by the Morse code of blood flow.

Pulse is the pedometer of time played out on the instrument of the body – a bell that counts out its strokes until the final toll – a given but unknown number. The pulse is the soundtrack to our lives, its underground music, the only beat to which our feet know how to dance – the quick-step, tango, fox-trot; the slow waltz or jive in the red glow of our living lounge or the strobe-lit club, the ever-turning twinkling of the mirrored disco ball. And every cell has learned the steps – joins in the choreography of the body – each molecule performs its part in a changeable time-signature, for an unknown duration.

When the body throbs we listen to our inner orchestration. The music of the pulse is calculated in terms of rate and rhythm, regularity and irregularity, the intermittent and rest. Pulse needs pause – the void, the blank page, the black square, the lung emptied – a tidal flow that leaves the beach deserted – an ongoing repetition of tiny deaths before the one long rest. The exchange between stillness and the dance propels pulse. *Except for the point, the still point/ There would be no dance./ and there is only the dance.*<sup>2</sup>

## Pulsation

The pulse is palpable – akin to the vibration of a string plucked over and over, as our internal wires are tightened daily – the flickering firework of light or *Aurora borealis* glow when we close our eyes – a haunting in the blackness. Or the way heat pulsates as with fever – an astringent yellow – the shimmer of summer on the tarmac – the strobe effect of neon, or dizzying digital dance of the screen. The streets and tramways and train-tracks all arteries pulsating with people and cars and movement, lines and signs and messages.

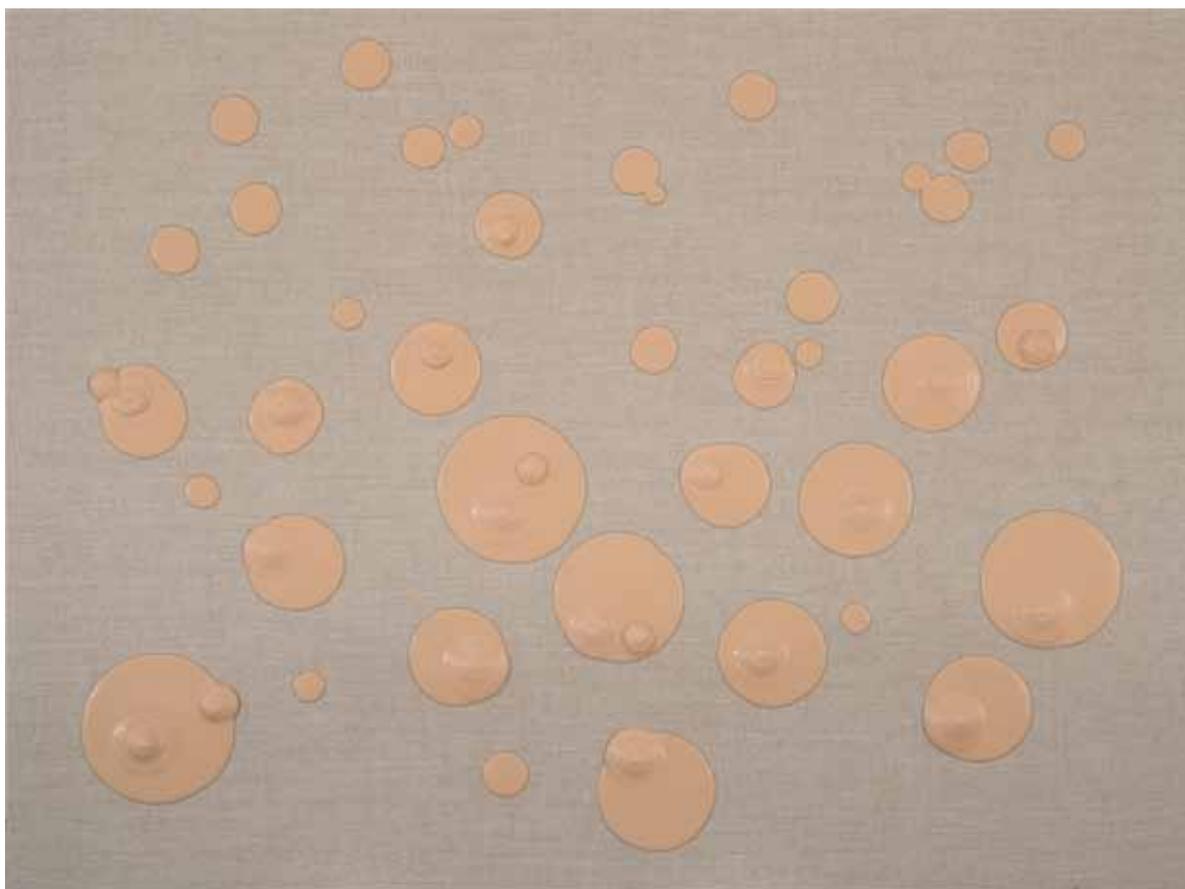
And what pulses beneath our skin? Genes? Gender? Love? Disease? The Lost Object of Desire? Pain? The dream of a black bird flying – the slow encroaching wave of age – the sand slipping beneath our feet – the longing for thigh pressed against thigh – the fear of a multiplicity of legs ever-pedaling – the specter of a ghost in the room – of a shadow falling? Is the seat of the self – of subjectivity – the secret answer to the secret question residing somewhere in our cells? Is DNA the miniature portrait-locket worn under our flesh? For what is race under the skin? – Only the race of the blood through the veins, of the race of air to the lungs, or the race of the immune system to the disease source. Here our cells do not heed the call of nation-hood or religion or answer to any government.

To have your finger on the pulse is to be a palm-reader of life – it is to read like braille the raised flickering dots and dashes of cellular activity. And if each pulse were registered as a pinpoint blip of light, there would be a whole sky's-worth of stars – *The dance along the artery/ The circulation of the lymph/ Are figured in the drift of stars*<sup>3</sup> – an astronomical milky-way set against the black backdrop of the galaxy. Stars need the blackness to keep them apart – or we would be blinded by the scream of an all-white screen.

Here there is a black square. It is the stage. Here are the red curtains of the theatre. Here is a blot on the horizon – the shadow of clotting clouds – the Eye Floater *dead blood black spot*. The eye swallows the world whole. The eye is the hole through which the world is swallowed. Is the eye satisfied by what it sees? Is it sated? Its thirst quenched? The eyelid is yet another gate – like the elbow or the knee – like the skin wall – the permeable membranes of cells – it opens and shuts – it invites and exiles. It welcomes and dismisses. The eye turns inward as if to watch itself watching, and is left to contemplate its own absence.

## Impulse

The eye is tuned not by pulse but by *impulse* – it is drawn. The eye is drawn – the eye is erased – *the unseen eyebeam crossed.*<sup>4</sup> The eye moves and is moved. It is compelled. The object entices us, lures us, woos us – there is a moment of seduction – there is sex in the eye – the eye holds and beholds – is held, transfixed. The eye turns to stone.



**Patricia Piccinini,**  
*To fall under gravity*, 2012  
 silicon, linen  
 90 x 120 cm  
 Courtesy the artist and Roslyn Oxley9 Gallery

Impulse describes the movement of our heart too – the elasticity of emotion – the quickening of pulse. We *lean* toward things. We are *inclined* – *swayed*. We *fall* for people. The heart of the matter is the matter of the heart. What fills it and fulfills it – *The heart is a red-bell-bloom*.<sup>5</sup> Impulse is inbuilt. Does each cell answer such a call? Is each *moved*? Do our veins reach out to our vessels? Do the taste-buds yearn? Does my tongue long? Did my feet lead me here? What do my fingertips crave?

The eye leads the hand to touch. It entices – *between touching and touched, between one eye and the other, between hand and hand a kind of crossover occurs*.<sup>6</sup> A hand is the body in miniature – it goes through its daily rituals, its little acts and habits. It could talk for us if only we could keep our mouths shut. Our bodies are a hand moving in the world's glove.

Notice how your hands fall from their sleeves – how sad they look when they have no business to attend to. Notice how the sun feels as it sits on your shoulder – how food feels inside you. Notice how your ear leans towards sound – stretches out to grasp it. Notice how the mirror misremembers your face. Feel breath enter you and leave you – is this an act of love? Treat that breath as if it were a guest you were welcoming – as if you were hosting it for a short time only before sending it out warmed by the encounter.

Notice how your shadow runs before you – it leads the way into the dark – *where the body is altogether too much itself*.

### **Sarah Rice**

(Endnotes)

- |   |  |   |  |
|---|--|---|--|
| 1 | May Swenson <i>Question</i>                    | 4 | T.S. Eliot <i>Four Quartets (Burnt Norton)</i> |
| 2 | T.S. Eliot <i>Four Quartets (Burnt Norton)</i> | 5 | Sylvia Plath <i>The Surgeon at 2 a.m.</i>      |
| 3 | T.S. Eliot <i>Four Quartets (Burnt Norton)</i> | 6 | Maurice Merleau-Ponty <i>Eye and Mind</i>      |

**JAMES BATCHELOR**

**NELL**

**ALEXANDER BOYNES**

**JOHN NELSON**

**ROBERT BOYNES**

**SIDNEY NOLAN**

**JULIE BROOKE**

**PATSY PAYNE**

**MICHAL GLIKSON**

**TIM PHILLIPS**

**MARIE HAGERTY**

**PATRICIA PICCININI**

**TRAVIS H HEINRICH**

**JUDE RAE**

**THE KINGPINS**

**SARAH RICE**

**JAY KOCHER**

**DAVID SEQUEIRA**

**RICHARD LARTER**

**GARRY STEWART and  
AUSTRALIAN DANCE THEATRE**

**GARY LEE**

**CHRISTIAN THOMPSON**

**LINDY LEE**

**CHARLES WHITE**

**LITTLE DOVE THEATRE ART**

**MICHAEL ZAVROS**

**PETER MALONEY**

The twenty seven artists in this exhibition have been selected to represent the perplexing qualities of uniqueness and commonality which our bodies reflect and the methods by which we perceive and understand ourselves. The artists work across media forms, including moving image, painting, performance, photography, printmaking, sculpture and text, to reflect back to us their individual modes of expression concerning what it is to be human.

Some of the artists are young, but already possess strong expressive identities. Others enjoy well-established profiles and the distinction of critical acclaim. In two instances, the inexorable passage of time has seen their death, following long and distinguished careers. The decision to combine artists from varying stages of career development has been a conscious choice, as the divergence of expression that is apparent throughout the exhibition has produced compelling visual correspondences.

## JAMES BATCHELOR b. 1992

James Batchelor is a performer and choreographer working primarily in dance, utilising immersive multimedia environments. Having attended school in Canberra while participating in QL2Dance Centre programs, Batchelor undertook studies in Dance at Victorian College of the Arts (VCA), graduating with a Bachelor of Arts in 2012.

Batchelor's most recent series of works, titled, *Ersatz*, examines the human relationship to our immediate, natural environment and the increasing role that technology plays in our ability to consider and manipulate space. The artist is inspired by the research of American neuroanatomist, Dr Jill Bolte Taylor. Bolte Taylor's insights into brain function suggest that we experience the human form in space as a single entity, rather than separate from it. The key suggestion behind this thinking is that the atoms and molecules making up the human body have no cognitive separation from the atoms and molecules constituting the environment.

As a choreographer and performer, Batchelor takes these ideas and transforms them into

an examination of the body in motion, in space and without the framing device of narrative.

The *Ersatz* series of performances is supported by the ACT Government through Screen ACT, the Victorian Government through the VCA Graduate Mentors Scholarship, City of Melbourne, Dr Phillip Law and the Lionel Gell Foundation.

Batchelor has been the recipient of a wide variety of awards and scholarships, including being recognized as Canberra Young Citizen of the Year for Youth Arts in 2010. Other awards include the Joy Nicholls Scholarship, 2010 and 2011; Friends of VCA Encouragement Award, 2010; the Lionel Gell Scholarship, 2012; the Dr Phillip Law Travel Scholarship, 2012 and the VCA Graduate Mentors Scholarship, 2013. In 2013, James Batchelor was awarded an Australia Council Artstart grant and in 2014 has been the recipient of artsACT funding to assist with the production of a new work at Canberra theatre Centre.



**James Batchelor**  
*ersatz*, 2013  
video, 8:36  
Performance documentation  
Courtesy the artist  
Image courtesy the artist

## ALEXANDER BOYNES b. 1982

Alexander Boynes's exhibition, *Lumen*, in 2014, included images of the body warped by the artist's imagination into swirling currents of energy on sheet metal supports and in moving image. These works reflected a high degree of material refinement, reflecting the artist's training in gold and silver-smithing at the Australian National University School of Art (ANU).

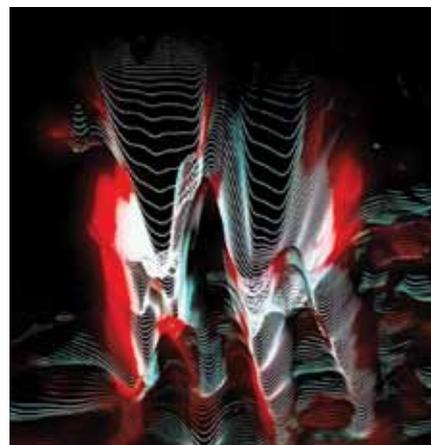
Boynes graduated from ANU in 2004 and in the intervening decade has channelled his skills and energy to the furthering of contemporary art practice in Canberra, including through his current professional role as Program Manager, Canberra Contemporary Art Space.

The artist's recent work, including the video, *Resfeber*, 2013, incorporates multiple references to the body in movement, suggesting a strong engagement, or identification with club culture. The work's intimate scale focuses the viewer's attention intensely and appears to suggest the artist's lapidary skills, with the rhythmic imagery pulsing across the tiny screen in ecstatic, jewel-like motion.

This evocation of late night urban revelry resonates through the titles of the artist's solo exhibitions; 'After Dark', 2009, 'Black Light', 2010, 'The Weight of Shadows', 2012 and 'Lumen', 2014.

The artist's abiding interest in the body in motion is underscored by his participation in the multi-disciplinary art collective, *PRAXIS*, established in 2013 with his sister, Laura Boynes, a dancer and choreographer and Tristen Parr, a cellist and composer.

The group has been involved in the conception of a significant work-in-progress, titled, *Dark Matter*, which was previewed at the Centre for Interdisciplinary Arts, Perth in 2013. Boynes expanded on the project via an ambitious multi-media installation of the same title in 2014. *PRAXIS* plans to present a full-length performance of *Dark Matter* at the State Theatre, Perth in 2015.



**Alexander Boynes**  
*Resfeber*, 2013  
video 16:9 duration: 3'30" looped, silent  
Courtesy the artist and Beaver Galleries  
Image courtesy the artist



**Robert Boynes**  
*Into the sun, 2005*  
 acrylic on canvas with  
 photomechanical process,  
 120 x 80 cm  
 Collection Canberra Museum and Gallery

## ROBERT BOYNES b. 1942

Robert Boynes was born in Adelaide and studied at the South Australian School of Art, emerging in the early 1970s as a significant new voice in Australian painting. He applied a photorealist technique with a strong political imperative as his trademark genre.

Boynes was Head of Painting at the Australian National University School of Art for 27 years. He is an astute observer of the human condition and his practice is characterized by his consuming investigation of the human figure located within anonymous locations. These configurations, or ensembles, take the form of single figures in what may be a hotel room, or perhaps a residential bedroom, as in *Into the sun, 2005*. At other times, the artist's imagery represents groups circulating through unspecified urban environments.

Boynes's recent works are evidence of his continuing engagement with and fascination for, the visual codes and sub-cultural bonds found in our cities' shared spaces and streetscapes. The artist maintains a neutral distance from his subjects and perhaps not

surprisingly, the resulting imagery suggests multiple references to cinema, televised news coverage and closed circuit TV footage. The artist transposes his photographic source material into exhilarating paintings saturated with washes of high-key colour.

*Heatwave, 2014* exemplifies his approach. This imagery reminds us of the paradox of modern life as an amalgamation of the impersonal and the intimate and the artist has inserted himself into this paradigm as medium. Paintings such as these stay with the viewer as flashes of memory, like rapid bursts of light that continue to resonate as an aura, long after our eyes are closed.

The artist's work is represented in the collections of the National Gallery of Australia, Canberra Museum and Gallery, as well as all Australian state galleries and the Museum of Contemporary Art, Chicago.

Robert Boynes retains the status of Adjunct Associate Professor, ANU School of Art.



**Julie Brooke**  
*A private view, 2009 (detail)*  
 gesso and oil on particle board  
 9 cm diameter  
 Courtesy the artist

## JULIE BROOKE b. 1964

While a number of contemporary artists participate in collaborative projects with science-based research institutions, Julie Brooke enjoys the unusual distinction of being an artist who is also a qualified scientist. Brooke possesses a Master of Science, majoring in biology and worked as a Research Scientist at the Medical Research Council Radiobiology Unit, Harwell, United Kingdom, for eight years during the 1990s.

After taking the decision to investigate her creative dimension by studying painting at the Australian National University School of Art (ANU), Brooke entered a doctoral program, receiving a PhD in 2013. Her thesis subject was, *Thinking spaces: a practice-led enquiry into representations of memory and thought*. The ideas raised in this research suggest some of the visual cues conveyed by her series, *Let us calculate*. The imagery comprising these small, exquisitely rendered paintings derives from the artist's research into DNA - the sub-molecular 'building blocks' of life. While initially appearing to be studies in pure abstraction, the works ultimately evoke the geometry of the

microscopic foundations of the human body.

The phrasing of the title, *Let us calculate*, is taken from a statement by the co-developer of calculus, Gottfried Leibniz (1646-1716), in which he speculated that, in the future, "when there are disputes among persons, we can simply say: Let us calculate, without further ado, to see who is right." The series constitutes a number of works of the same dimensions, which display related visual characteristics. *Let us calculate* could be described as an endless series, as the artist doesn't necessarily envisage limiting her production of a total number in the sequence. Elements of the series were exhibited at Factory 49, Sydney in 2013.

Julie Brooke was a Tutor in Art Theory, ANU School of Art for two years until 2012 and is currently ANU College Artist in Residence, ANU Department of Applied Mathematics. She holds the position of Research Fellow, ANU School of Art.

## MICHAL GLIKSON b. 1969

Michal Glikson draws on traditions of storytelling and pictorial narrative in her practice. Glikson is a PhD candidate at the Australian University School of Art (ANU) and her thesis project is entitled, 'Looking for *taaluq*'. *Taaluuq* is an ancient Urdu / Arabic concept referring to the potential for relationships to exist between individuals and other people or situations. In essence, *taaluq* is about cultivating an emotional space for new opportunities to exist within ourselves.

Certainly, Glikson has endeavoured to create opportunities for new experiences in her life in ways that are at odds with conventional Western modes of behaviour. Her work in watercolour is fantastic, yet draws heavily on the artist's acute observation of reality, as she documents daily life as it continues to be led in centuries-old ways across India and Pakistan. The sense of theatricality and sensory delight that pervades her work comes as no surprise once we learn that Glikson's initial tertiary education was undertaken as a Bachelor of Performing Arts, University of Western Sydney, graduating in 1991.

Glikson began travelling to the Indian subcontinent in 2003 and brought her deep fascination and respect for the cultures of India and Pakistan to Undergraduate studies at ANU, where she undertook a combined degree in Visual Arts and Anthropology, graduating in 2007. The next year, Glikson enrolled in a Masters program in painting at the Maharaja Sayirao University of Baroda, India, graduating two years later.

The artist draws consciously on antiquity in the paper scroll format she favours for the production of her extraordinarily detailed works. While appearing anachronistic in material form, the content of her work, *Floating in Hindustan*, 2013, is entirely contemporary and based on close personal observation. The artist's imagery consists of depictions of individuals going about their real-life occupations in the company of hybrid, fantasy creatures from the depths of Glikson's imagination. In her portrayal of life in this culture, which is both ancient and undergoing rapid industrial change, Glikson manages to capture the essential wonder and fascination that Indian life has held for the West for centuries.



**Michal Glikson**  
*Floating in Hindustan*, 2013 (detail)  
watercolour on paper  
33.5 x 346.5 cm  
Courtesy the artist

## MARIE HAGERTY b. 1964

Marie Hagerty examines the matter of life through paintings that incorporate the curvilinear surface forms of biomorphic abstraction, together with increasing references to figurative imagery suffused with an erotic emphasis.

Hagerty graduated from the (then) Canberra institute of the Arts Australian National University (ANU), in 1987, where she subsequently worked as a Lecturer in Painting, ANU School of Art.

The artist's most recent work combines layers of influences, from Russian Constructivism to the sources of mid-Century design. Surface effects and planes appear to shift, mutate and evolve; from the purely formal to the suggestion of sophisticated sexual play. The artist deploys these devices with a precision bordering on surgical skill, as sharply defined edges slice, overlap and interfere with each other in a state of constant visual arousal.

These visual cues are apparent in *Rider 4*, with disembodied legs attired in black-stockings, morphing into characteristically ambiguous, thrusting forms held in check by twin cords. Taking this evident allusive movement further, Hagerty's hybrid, ployomorphic forms can be simultaneously read as fleshy lips, engorged sexual organs, or more.

Marie Hagerty has received numerous awards, including the John McCaughey Memorial Prize, National Gallery of Victoria (NGV), 2004. Hagerty's work has been included in prestigious exhibitions, including 'Contemporary Australian Culture Now', NGV, Melbourne, 2004 and 'Australia: Women', GOMA, Brisbane, 2012. The artist's work is widely represented in public collections including the National Gallery of Australia, National Gallery of Victoria, Australian National University and Canberra Museum and Gallery.



**Marie Hagerty**  
*Rider 4*, 2013  
oil on canvas  
157 x 137 cm  
Courtesy the artist and Olsen Irwin



**Travis H Heinrich**  
*Dance of the fisherman*, 2011  
 digital video, looped  
 Duration: 07:06mins  
 Courtesy the artist  
 Image courtesy the artist

## TRAVIS H HEINRICH b. 1989

Travis Heinrich's practice is multi-disciplinary, with a particular focus on the dynamism of the moving image and immersive installation. Using these forms, the artist explores notions of escapism and the idiosyncratic in everyday life.

Heinrich brings these ideas and his technical skills to his moving image installation, *Dance of the Fisherman*, based on a woodblock print by the 19<sup>th</sup> century Japanese artist, Katsushika Hokusai. One of a series of prints produced for Hokusai's novel, *The Dream of the Fisherman's Wife*, 1814, the image is a well-known example of *shunga*, or erotic imagery, often known in European parlance of the time, as 'pillow-book' prints. The image depicts a woman engaging in sex with an octopus. Rather than respond directly to this image, Heinrich has engaged with the idea of absence - depicting the thoughts of the fisherman while at sea and his anxiety concerning his conjecture about his wife's behaviour.

Consequently, his video projection represents the artist performing a Japanese Butoh-style dance, with his anatomy atomised into a flickering column of pulsating light. Heinrich's imagery represents the body in its most elemental characteristics, as a source of pure energy; which in turn underscores the concept of absence as a negative presence.

Heinrich graduated with Honours in Photomedia from the School of Art Australian National University, in 2011. He is now studying towards a Master of Fine Art at RMIT University, Melbourne.



**THE KINGPINS**  
 Técha Noble b. 1977  
 Emma Price b.1975  
 Katie Price b. 1978  
*Spider Nanny*, 2013 (detail)  
 video: 2:07  
 Cinematographer, Joshua Raymond  
 Composer, Jared Underwood  
 Collection Artbank  
 Image courtesy the artists and Artbank

## THE KINGPINS Técha Noble b. 1977, Emma Price b.1975, Katie Price b. 1978

The term 'kingpins' is usually applied to major crime figures, often associated with stand-over tactics. However, in burlesque counterpoint to their macho and violent namesakes, Emma Price, Katie Price, Técha Noble and Angelica Mesiti have performed under the collaborative alter-ego of The Kingpins, since 2000.

Drawing inspiration from Sydney's flamboyant drag sub-culture, the all-female The Kingpins adopt a gender-bending and at times, mind-bending parody of conventional performance. The artists create a pastiche of contemporary cultural models in their work, in an intentionally clashing mix of aesthetic genres. Hip-Hop, Heavy Metal and more recently, electronic club cultural styles have all informed the group's identity and performative focus.

The video, *Spider Nanny*, was commissioned by Artbank as one of a series of digital works for their Collection in 2013. *Spider Nanny* establishes its iconoclastic credentials from the outset, opening with a sole female face, so heavily made-up as to appear mask-like, dominating the top of the screen image. The

'set' appears simultaneously glamorous and kitsch, utilising gold and hot pink synthetic fabrics.

Filmed from above, in mimicry of Busby Berkeley musicals from the 1930s, the video quickly reveals its camp credentials as four sets of female legs attired in pink stiletto heels play out from the side of a pink mound that rises as it inflates. Suggesting a rampant tumescence of indeterminate sexuality, or perhaps an otherworldly pregnancy, the inflatable rips apart at its tip, exploding in an orgasmic simulacrum of a traditional ticker-tape parade. The entire work is very short - no longer than the average pop music clip and packs an exuberant, if aberrant aesthetic punch.

The Kingpins have exhibited their work internationally, including, 'Playback', Musée d'Art Moderne de la Ville de Paris, Paris, 2007; 'Shifting Identities', Kunst heut, Kunsthaus Zurich, Zurich, 2008; and 'Boo Australia', M100, Centro Cultural Matucana 100, Santiago, 2012.

## JAY KOCHEL b. 1973

Jay Kochel is intrigued by fetishism – the endowment of certain objects or materials by a person with unique psychological significance – perhaps with a sexual or religious connotation. Both of these issues of highly personal connection appear to be represented in the artist's sculpture, *Votives for Little Hans*.

Kochel is a Canberra-based artist who completed his PhD in sculpture at the Australian National University School of Art in 2013. His doctoral studies focused on the relationship between fetish, magic and contemporary art. In undertaking his studies, Kochel conducted research at the Pitt Rivers Museum, Oxford and the Musée du Quai Branly, Paris. Kochel also holds a combined degree in Law and Anthropology and was awarded the Anthony Forgel Prize for Anthropology in 2004. He was the recipient of the Neil Roberts Award for sculpture in 2008.

The title of this work, *Votives for Little Hans*, refers to a case study by Sigmund Freud, in which the celebrated psychiatrist discusses a young male patient's castration complex. In considering the horse as a powerful symbol of male potency, Kochel has used a child's saddle cast in resin. The resulting artefact rests on top of a notional altarpiece. Creamy-coloured, high-heeled women's shoes lie arrayed like bleached bones around the base of the 'altar' in a representation of a symbolic, if sexualised and surreal bridal trousseau, in which the saddle form evokes whale-bone and the restrictions of corsetry.

In 2014, Kochel was awarded artsACT Project funding and an Asialink Residency to support his travel to the Kyoto Arts Centre, Japan.



**Jay Kochel**  
*Votives for Little Hans*, 2012 (detail)  
wax, polyurethane, epoxy resin,  
timber, shellac, copper,  
255 x 255 x 130 cm  
Courtesy the artist

## RICHARD LARTER 1929-2014

Our understanding of Australian contemporary art would be incomplete without an appreciation for the significant contribution made by Richard Larter. Born in the United Kingdom, Larter migrated to Australia with his wife, Pat, in 1962, settling at Luddenham, on Sydney's western fringe. The Larters established their life in this semi-rural setting, and the artist held his first solo exhibition at Sydney's Watters Gallery three years later.

Larter grew to adulthood in London at a time when the city was a major cultural influence in the West. This was a period when post-war austerity gave way to a growing affluence in conjunction with large numbers of young people feeling disaffection with established social conventions. These factors contributed to a more liberal interest in sexuality and its representation. This was reflected in some of the significant art produced in Britain during the 1960s, some of which came to be characterised as Pop Art.

Immersed in this environment prior to coming to Australia, Larter drew upon wildly diverging influences. The artist constructed his own distinct visual vernacular, deriving images sourced from popular culture – print media, political imagery, cartoons,

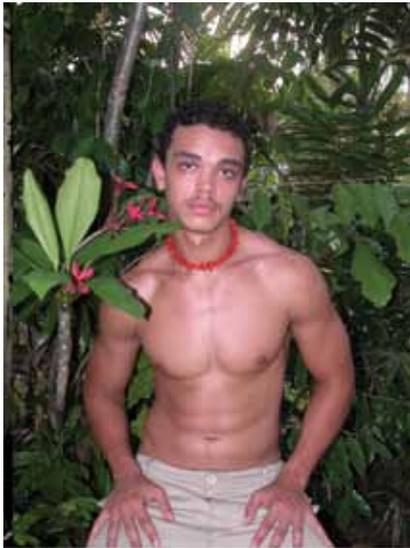
cinema, pornography; together with an almost obsessive, serial portraiture of his wife. Richard Larter is best-known for his portrayals of Pat, with whom he enjoyed a convivial, yet transgressive performative partnership. Larter repeatedly drew upon English traditions of music-hall and burlesque in his work. Pat was frequently depicted dressed in the fetishistic costumes of sexual play – black fishnet stockings and suspender belt, or as 'Columbine', a character from English pantomime appearing as a short-skirted dancer.

This style of emblematic portraiture is typified by *Untitled*, 1978, in which depictions of Pat's head are juxtaposed with anonymous female archetypes of sexual emancipation. Following Pat's death in 1996, Larter turned to other models, some of whom he established long-term friendships with.

Richard Larter was awarded a Medal of the Order for Australia (OAM), for services to the visual arts as a painter in 2011. He died in 2014, leaving an extraordinary legacy of influence to generations of Australian artists.



**Richard Larter**  
*Nell 13*, 2007  
acrylic, binder medium, gels and glitter on canvas  
91.5 x 60.5 cm  
Courtesy the artist and Watters Gallery



**Gary Lee**  
*Billiamook and Shannon*, 2007 (detail)  
 Digital print on Hahnemuhle paper, AP  
 55 x 83 cm  
 Courtesy private Collection  
 Image courtesy the artist

## GARY LEE b. 1952

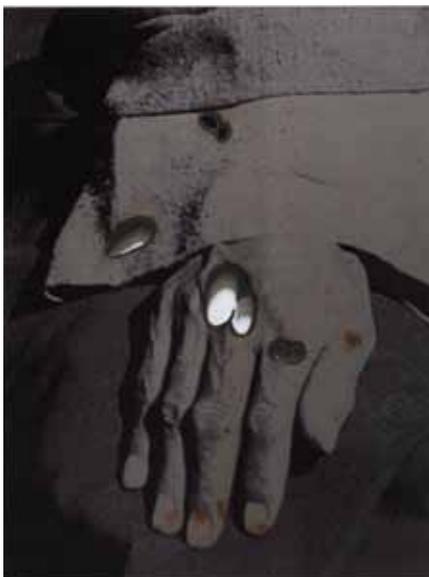
Gary Lee has made photography his professional vocation since 1993, when he began photographing young men in India and Nepal and to a lesser degree, in Bangladesh and Sri Lanka. The images he produced during his travels became part of a larger, ongoing, series of work under the title, *Nice Coloured Boys*, which now increasingly incorporates images of Indigenous Australian men.

Central to Lee's project is his own cultural heritage, as he identifies as an Indigenous Australian – a Larrakia man, with affinities to the Wardaman (Northern Territory) and Karajarri (Western Australia) peoples. The artist is interested in the idea of fluid identities and that, as an outsider, he can gain access to otherwise closed sub-cultural groups by 'passing' as Indian or Nepalese, when travelling in the sub-continent.

However, the two images selected to represent the artist's practice in this exhibition have a peripheral association with the *Nice Coloured Boys* project, as they possess a strong familial connection for Gary Lee. While engaged in his PhD studies

at Charles Darwin University, Darwin, Lee researched the photographs of Larrakia people taken by Paul Foelsche, 1870-1904. Foelsche was a South Australian police officer of German descent, stationed in the 'Top End', who, although responsible for atrocities against Aboriginal communities, took an active interest in Indigenous culture and took forensic care in documenting the Larrakia people in photographs.

*MeiKim and Minnie*, 2006, depicts, on the right, the artist's great, great grandmother, or alap, known as Minnie and to her right, a portrait taken by Lee of his niece, MeiKim. While it is said that both women were 27 when their photographs were taken, there is a world of difference in their demeanour and resulting portrayal. MeiKim sits languorously in a tropical garden, saturated with colour, while Minnie adopts an erect pose, typical of 19<sup>th</sup> century ethnographic photography. *Billiamook and Shannon*, 2007, is the work's male corollary. The strongly-built young Larrakia man on the left, establishes a slightly uneasy, if compelling pictorial relationship with his contemporary *Nice Coloured Boy* pictorial companion.



**Lindy Lee**  
*Mudra 1-11*, 2012  
 photographic prints on steel with fire  
 40 x 30 cm  
 Courtesy the artist and Sutton Gallery

## LINDY LEE b. 1954

The *mudra* is a symbolic or ritualised hand gesture associated with Buddhist and Hindu meditation practice. The *mudra* is used in conjunction with controlled breathing techniques as a means of facilitating the flow of energy through the body towards an enhanced mindfulness, or meditative state.

Lindy Lee has incorporated this gesture into a series of works bearing the same name as their title, symbolising her commitment to her Buddhist meditation practice as central to her life and which increasingly informs her art practice. Produced as photographic images on steel plates, each *mudra* has been charred by the application of fire and punctured with a variety of mechanical tools. The result is a work of startling originality, which evokes the peace of the artist's inner realm, seen against the hard reality of world events portrayed in the daily media.

Lee's practice is also represented in this exhibition by the painting, *Inside One Nien*, 2012, which has similarly been punctured and scarred by fire. For many Buddhists, the central element of their practice is called *nien fo*. *Fo* is the Chinese word for Buddha,

while *nien* refers to a thought or impulse of the mind. The inclusion of these works in the exhibition acts as a reminder that as humans, each of us possesses an inner realm, or consciousness, which exists in parallel to the flesh that envelops us and with which we codify our social identities.

Lee is one of Australia's most accomplished artists, with considerable depth to her exhibiting history, as well as her teaching and professional associations. In 1988, Lee was Artist in Residence in the Painting Workshop, Australian National University School of Art. She was a founding member of Gallery 4A in Sydney's Chinatown and former president of the Asian Australian Artists Association. Lee is a former deputy chair of the Visual Arts and Crafts Fund, Australia Council and is currently a trustee of the Art Gallery of New South Wales. In 2001, she received a PhD in Fine Art from the University of New South Wales.

Lee's practice is the subject of a career survey exhibition, 'Lindy Lee: The Dark of Absolute Freedom', UQ Art Museum, The University of Queensland in late 2014.

## LITTLE DOVE THEATRE ART Directed by Chenoeh Miller b. 1976

Chenoeh Miller's Little Dove Theatre Art challenges perceptions of what performance can be. Drawing on the Japanese Butoh form of physical theatre, Little Dove Theatre Art is working towards the creation of a new form of expressive performance. In counterpoint to the increasingly stereotypical view of the body portrayed in Western popular culture, Little Dove Theatre Art employs biological, psychological and philosophical references to produce performances that attempt to connect with audiences at a personal and intimate level.

Based on the research and writings of German psychologist and psychoanalyst, Erich Fromm, Little Dove Theatre Art confronts the notion of cultural 'automaton conformity' in the group's practice and undertakes to investigate a number of postulated essential human needs in the expression of their work, including a sense of identity, relatedness, unity and transcendence.

Miller graduated from the University of Western Sydney with a Bachelor of Theatre Theory and Practice in 1996. Over the past two decades, she has been involved in a broad range of creative endeavours, including a professional association with the Canberra Youth Theatre, 2007-11. Miller has performed widely at the Edinburgh Festival, including receiving the Best Director Award, Edinburgh Fringe and the Bank of Scotland Herald Angel Award, both in 2007.

Chenoeh Miller was the recipient of artsACT Project funding in 2011 and 2014 and has been appointed as Director, Canberra Multicultural Fringe 2015.



**Little Dove Theatre Art**  
*From this*, 2014  
Live performance: 30 mins  
Directed by Chenoeh Miller  
Photo Martin Ollman



*From this*, 2014  
Live performance: 30 mins  
Directed by Chenoeh Miller  
Photo Martin Ollman

## PETER MALONEY b. 1953

Peter Maloney draws influence from William Burroughs and Brion Gysin's 'cut-up' methods, which revolve around chance and the layers of accidental association ascribed to both artists' aural, textual and visual collage techniques.

Maloney trained at the Canberra School of Art in the 1970s, followed by studies at Victorian College of the Arts. By the early 1980s Maloney was living in Sydney, where he was an active participant in the city's gay male sub-culture. By the middle of that decade, gay communities around the world were decimated by the effect of HIV-AIDS, which created a turning point in the artist's practice.

Engaged as Artist in Residence in the Painting Workshop, Australian National University School of Art in 1998, Maloney began teaching there that year. He was engaged as an Associate Lecturer, Painting, in 2005 and remained influential in that role until his retirement in late 2012.

Since his arrival in Canberra, Maloney has refined his practice to incorporate his ideas

into dual streams of work, consisting of abstract paintings and photomedia studies of the male body. While apparently disparate, these two areas of investigation are virtually co-dependent. Maloney's paintings often depict wildly patterned surface effects, which at times suggest the visual chaos of television static, the documentation of seismic activity, or waves of energy pulsing through the body. While his photographic imagery initially suggests an homoerotic impulse, prolonged exposure to the artist's work evokes a sensitive portrayal of the ultimate fragility of the body - virility exposed as a mask, or public performance.

The two works on display, *An occasional portrait* and *Shot for size*, both produced in 2007, were based on photographs the artist took of his friend, Miek Coccia during his residency in the Australia Council for the Arts, Greene St Studio, New York, 2002. Both paintings incorporate aspects of the artist's broader concerns, with the original photographic imagery reproduced on canvas via screenprint and overlaid with sweeps of milky paint in mimicry of gestural brush marks.



**Peter Maloney**  
*An occasional portrait*, 2007  
synthetic polymer paint and ink on canvas  
126 x 105 cm  
Collection Canberra Museum and Gallery



**Nell**  
*a white bird flies in the mist, a black bird flies in the night, a woman walks, wild and free, she is not afraid to die*, 2008  
 bronze, mother-of-pearl resin with 33 hand-blown glass figures,  
 Courtesy the artist and Roslyn Oxley9 Gallery  
 Photo Mark Ashkanasy

## NELL b. 1975

Known by her single name, Nell, the artist was born in Maitland, NSW, trained at Sydney College of the Arts, Sydney University and undertook an Honours year at the University of California, Los Angeles in 1996. Nell subsequently undertook a Master of Visual Arts, Sydney College of the Arts, Sydney University in 2005, graduating in 2006 after spending the following year at the École Nationale Supérieure des Beaux-Arts, Paris.

During her time in Paris, Nell met fellow artist, Michael Zavros, who was resident that year in the Australia Council for the Arts, Barcelona Studio. The pair visited the venerable Musée Nationale de Moyen-Age to view *The Lady and the Unicorn* tapestries, woven in wool and silk in Flanders for a member of the French court and considered today as one of the finest works of art produced during the Middle Ages. The 'lady' at the centre of the tapestries' focus is flanked by a lion on her right side and on her left by a unicorn, characterised by its long, single horn.

The ideas behind the creation of the sculptural installation, *a white bird flies in the mist, a black bird flies in the night, a woman walks, wild and free, she is not afraid to die*,

were conceived during that museum visit. The work was produced in 2008 – the same year that Nell was Artist in Residence in the Painting Workshop, Australian National University School of Art (ANU). Consisting of a life-size painted bronze female figure striding into the virtual unknown, supported by a staff in the form of a unicorn's horn and trailed by a series of 33 joyful glass ghost figures, this is a work of insistent, if rather baffling originality. The number of ghosts corresponds to Nell's age at the time of her residency and these forms were produced with the assistance of staff from the Glass Workshop, ANU School of Art.

The bronze figure is upright, both in her stature and apparent temperament. Hers is evidently a strong and self-possessed identity and these characteristics possibly reflect the artist's own determination and sense of purpose. An alternate reading suggests that the figure exists in contrast to the artist's own pale Anglo-Celtic appearance.

Nell was awarded the *National Artists' Self-Portrait Prize 2013*, UQ Art Museum, The University of Queensland, Brisbane.



**John Nelson**  
*Hugh*, 2014  
 acrylic on canvas  
 140 x 80 cm  
 Courtesy the artist

## JOHN NELSON b. 1952

John Nelson grew up in a small coastal village in Papua New Guinea, absorbing the rich visual culture of the local Indigenous population. He has worked in theatre as a performer and designer since 1982 and was employed as an arts advisor in Aboriginal communities in Arnhem Land, Northern Territory. Across the varied and peripatetic threads of his career, Nelson has maintained a practice as a painter.

Nelson was awarded a six-month residency at Brisbane City Hall in 1996 and the works produced during this period were exhibited under the title, 'Corinthian', at Brisbane City Gallery. In these works, Nelson drew upon his considerable technical skills in the formulation of a body of illusionistic work, which referred to the architecture and decorative embellishment of Brisbane City Hall. The neo-classical facade of the 1920s building is graced by a relief sculpture, *The progress of Civilisation in the State of Queensland* by Daphne Mayo MBE. As Nelson's sexual identity and visual arts practice emerged out of the repressive administration of the Bjelke-Petersen-led Queensland government in the 1970s, his exhibited works took a mature,

if jaded perspective on the notion of the progress of civilisation in his home state.

The artist has participated in a diverse range of group exhibitions, including the 1992 Adelaide Biennial, Adelaide Festival, 'Small Monuments', Queensland Art Gallery and 'The Drawing Room: Contemporary Queensland Drawing', Brisbane City Gallery.

Nelson's painting, *Hugh*, 2014, reprises a series of works completed in Brisbane in the 1990s, depicting individual human eyes reproduced in virtuosic, if unnerving detail. The saturated hue of the painting's background suggests not only a contrived theatricality, but refers knowingly to the idea of cinematic close-up shots. The painting conveys a voyeuristic quality, which the artist may publicly deny, but no doubt would privately delight in.

## SIDNEY NOLAN 1917-1992

Sidney Nolan is one of Australia's best-known and most celebrated visual artists. Nolan was a mercurial personality, who transcended his working class origins and succeeded through his prodigious commitment as an artist, to the precepts of Modernism.

From the age of 16, Nolan attended night classes at the National Gallery of Victoria Art School, where a classmate introduced him to Arthur Rimbaud's visionary poetry. (1) Rimbaud's dark and iconoclastic imagery held great appeal for Nolan, who wrote a laudatory article about the poet's *oeuvre*, for the journal, *Angry Penguins* in 1942. (2)

Forty years later, Nolan continued his commitment to Modernist principles by seeking to break with tradition and establish new ways of expressing himself. In 1982, the artist produced the *Illuminations* series of paintings – some of the most challenging and extraordinary works produced throughout his career. Based closely on his reading of Rimbaud's anthology of poems of the same title, written in London in 1874, the *Illuminations* paintings convey a brooding, gothic quality, with frequent ruminations on death and transcendence.

Nolan was alert to the latest developments in international art and perhaps sought to

ensure his continuing status as an iconoclast. By 1982 he would have been fully informed of the growing influence of both Neo-expressionism, which emerged largely out of Europe from the late 1970s and spray-can graffiti art, which sprang forth, clamouring for attention, out of black North American sub-cultures at the same period.

Nolan had direct experience with spray paints as a young man, having worked with them for six years in the 1930s when he was employed producing advertising for a Melbourne hat company. In the painting, *One must be absolutely modern*, 1982, Nolan deploys spray paint with daring aplomb. A tiny, seated figure floats above a large black void, giving off inky vapours at its edges – evoking the immateriality of existence.

In 1981, Nolan was appointed a Knight Bachelor for service to art. He received the Order of Merit (OM) in 1983. He was made a Companion of the Order of Australia (AC) in 1988. He was also elected an honorary member of the American Academy of Arts and Letters and a member of the Royal Academy of Arts.

1. Pearce, Barry, *Sidney Nolan*, Art Gallery of New South Wales, Sydney, 2007, p. 72
2. Haynes, Peter, *Sidney Nolan*, Canberra Museum and Gallery, Canberra, 2012, p. 3



**Sidney Nolan**  
*Madame Rimbaud in hospital*, 1982  
synthetic spray can paint on canvas  
152.4 x 152.4 cm  
Collection, The Nolan Collection at Canberra Museum and Gallery is managed on behalf of the Australian Government

## PATSY PAYNE b. 1955

As an artist, Patsy Payne draws on her knowledge of science and its applications in her engagement with the body. Originally trained in archaeology and education at the University of Sydney, Payne proceeded to gain a Postgraduate Diploma, Visual Arts from Sydney College of the Arts in 1983 and a Bachelor of Science (Environmental Studies), from the Australian National University (ANU) in 2005.

Her distinctive and poetic images of the body as vascular system, skeletal structure and neural pathways suggest the fragility of these anatomical systems over time. Payne's works, *Shadow 3*, 2009, *Shadow 4*, 2014 and *Shadow 5*, 2014, reflect these allusive characteristics of her practice. The common title ascribed to each of these works derives from the original *Shadow* series of prints conceived in 2009 and reprised in 2014. Payne distils her life experience and applies it to her knowledge of science to create her work, whose imagery possesses the spectral quality of x-rays. Each image is printed from mild steel sculptural forms. This process of production entails the solid form imprinted on filmy paper sheets,

evoking a sense of the shroud and associated sepulchral gloom.

Patsy Payne has exhibited widely, including recently in, 'Progressive Proof', San Francisco State University Fine Arts Gallery, 2014. She has participated in international residencies at the Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok, 2008; and the Fine Arts Faculty, Hochschule der Kunste, Bern 2010.

In 2010, Payne collaborated with poet, Sarah Rice, on the production of a limited edition book, *Those Who Travel*, combining prints and text in response to the concept of the body as landscape. Her work is held in numerous public collections, including the National Gallery of Australia, National Library of Australia, Art Gallery of New South Wales and Canberra Museum and Gallery.

Patsy Payne recently retired from the position of Head of Print-media and Drawing at the ANU School of Art to concentrate on her art practice.



**Patsy Payne**,  
*Shadow 3*, 2009 (detail)  
stencil drawing from mild steel matrix  
ink on Thai Sa paper (two sheets)  
236 x 63 cm  
Courtesy the artist and Brenda May Gallery



**Christian Thompson (Bidjara)**

*Lamenting the flowers*, 2012

C-type print on Fuji pearl metallic paper

(ed. of 10)

100 x 100 cm

Courtesy the artist and Michael Reid Gallery

Image courtesy the artist

## TIM PHILLIPS b. 1991

At first glance, Tim Phillips's work suggests the obvious – technical virtuosity, combined with a sensuous palette in the formulation of stylish still-life compositions. Perhaps it is the artist's serial colour choice which is the immediate signal that all may not be what it initially appears to suggest. When viewed together as a series, the aesthetic effect of his accumulated work is a duality of visual appeal. One feels seduced by the attractiveness of the pictures and a degree of repulsion, as though overpowered by an over-generous application of perfume.

Phillips arranges small vases, jugs and bottles with formal precision in his compositions. Often, these vessels are gold-rimmed, lending the glint of chintzy suburban prosperity to the imagery. With these skilfully rendered objects at the heart of the works, one is led to the inevitable conclusion that each and every vessel is empty and intentionally devoid of substance. Time appears to stand still, as Phillips proceeds to nail the claustrophobic conventions of middle class living in every painting he produces, whether

ostensibly a still-life or not. In doing so, Tim Phillips cultivates a distillation of the human experience of time in his paintings.

In the two works selected for this exhibition, *Still life I* and *Still life II*, both painted in 2012, the artist introduces the obligatory still-life composition as his framing device, but proceeds to deflower the conventions of his subject with the addition of playfully transgressive imagery. Floating roundels depicting young men's faces in sated ecstasy hover over arched rainbows, introduce an idiosyncratic, queer perspective to the compositions.

Tim Phillips has enjoyed remarkable success since graduating from the Australian National University School of Art with a Bachelor of Visual Arts in 2012. In 2013, Phillips was awarded the Brett Whiteley Travelling Art Scholarship through the Art Gallery of New South Wales, enabling him to experience three months residing in a studio at the Cité Internationale des Arts, Paris.



**Tim Phillips**  
*Still life I*, 2012  
oil on board  
50.5 x 40.5 cm  
Courtesy private collection

## PATRICIA PICCININI b. 1965

Patricia Piccinini is perhaps best-known for her extraordinary sculptures which combine elements of human anatomy with mutated animal forms in the creation of hybrid creatures. The artist was commissioned by the Centenary of Canberra to produce a major work in 2013. Piccinini's response was *Skywhale*, a hot-air inflatable and a media phenomenon, which conflated the visual characteristics of, most recognisably, a turtle's head surmounting an enormous, bulging body, surrounded by dangling udders.

Piccinini draws upon a love for the fecund, natural world and a deep engagement with the emotional and physical bonds of motherhood; themes which are frequently reflected in her work. It is the startling and occasionally confronting ways in which she combines these affinities with new technologies, for which she is recognised as one of Australia's most eminent contemporary artists. Perhaps drawing upon her own experiences, the artist avows an interest in engaging people with these ideas.

Piccinini's practice is represented here by two wall-mounted works, *Travels near the skin* and *To fall under gravity*, both from 2012. Both works incorporate layered mounds of flesh-coloured resin, which could depict nipples as much as they might resemble a viral load under microscopic investigation.

After completing her school years in Canberra, Piccinini studied economic history at the Australian National University. She then undertook studies in the visual arts, graduating with a Bachelor of Arts in Painting from the Victorian College of the Arts.

Piccinini has been the recipient of multiple awards, including an Australia Council New Media Fellowship, 2000 and this year was the successful recipient of the Artist Prize, awarded by the Melbourne Art Foundation National Awards for the Visual Arts.



**Patricia Piccinini**  
*Travels near the skin*, 2012  
silicon, linen  
90 x 120 cm  
Courtesy the artist and Roslyn Oxley9 Gallery



**Jude Rae**  
*Interior series*, 2004-05  
oil on linen  
40.5 x 38 cm  
Collection Canberra Museum and Gallery

## JUDE RAE b. 1956

Jude Rae's *Interior* series, 2004-05 suggests the duality of the visual art experience – from the perspectives of both the viewer and the artist's subjects. Each work is a virtuosic depiction of an individual sitter and the paintings' technical refinement is perhaps what the viewer may initially react to.

However, when viewed together as a series, it's apparent that each of Rae's subjects has her, or his eyes closed. In making this pictorial leap – from the depiction of a person's appearance to the artist's suggestion of each subject's inner realm, Jude Rae reflects simultaneously both on the act of painting and the nature of existence.

All of the artist's subjects in this series were Canberra-based artists at the time they were painted. Since then, time has passed with its attendant exigencies and one of the subjects is now deceased. Both sexes are represented, as well as a diversity of physiognomy – from the lean and chiselled to the round-faced. *Interior 165, Martin*, 2005, is a case in point. Portrayed against a dark, funereal background, the portrait appears solemn and meditative, while the composition's evident

geometric planes mark this work as abstract in intention as much as it succeeds in its figuration.

Jude Rae graduated with a Bachelor of Arts, Art History, from the University of Sydney in 1980 and subsequently graduated with a Master of Fine Arts from the School of Fine Arts, University of Canterbury, Christchurch, New Zealand (NZ) in 1993.

Rae has participated in international artist residencies, including the Dunedin Public Art Gallery artist in residence, Dunedin, NZ and the Denise Hickey Residency, Cité Internationale des Arts, Paris, both in 2006. She has also been the recipient of a number of awards, including the Portia Geach Memorial Award in 2005 and 2008.

Jude Rae's work is represented widely in Australian and New Zealand public collections, including the National Gallery of Australia, National Portrait Gallery, Canberra Museum and Gallery and the Auckland City Art Gallery.



**Sarah Rice**  
Photo Valerie Rice

## SARAH RICE b. 1971

Sarah Rice is a Canberra-based writer, visual artist and art theorist, whose practice often reflects upon the body and its diverse representations. Her academic work is founded on her keen engagement with and knowledge of philosophy and the influence of specific lines of intellectual investigation upon contemporary visual arts and design. Rice's research interests include psychoanalysis and theories of gender and relational aesthetics.

Rice graduated with a Bachelor of Arts from the Australian National University (ANU) and received a PhD in Philosophy from the University of New South Wales in 2003.

In turn, Rice's practice as a writer and teacher is informed by multiple influences, as she responds to the fluidity of ideas and the interplay of sight and sound, the verbal and the visual. She maintains an active participation in *ekphrasis*, or art forms responding to other art forms – in particular, poetry responding to visual art and design. Her work in this area has led to recent workshops convened in collaboration with Bendigo Art Gallery, CraftACT and Canberra Museum and Gallery. Rice has also participated as a poetry panel member at the Bendigo Writers Festival.

Beginning her teaching career in 1994 at the ANU School of Art, Rice lectured for many years in the Art Theory Workshop, where she coordinated the courses, *Gender and Visual Culture* and *Representing the Self*. Rice was awarded a Graduate Diploma of Visual Arts, 2004 from the ANU School of Art and currently works in conjunction with the School's Craft and Design Workshop, where she coordinates classes in practice-led theory.

In 2010, Rice collaborated with artist, Patsy Payne on the production of a limited edition book, *Those Who Travel*, combining text and prints in response to the concept of the body as landscape. *Those Who Travel* is held in the collection of the National Gallery of Australia library and Rice's work has been published in anthologies and journals nationally and internationally.

Rice delivered the lecture, *Seeing Self – the Body as Anchor, Bridge, Fulcrum*, at the symposium, 'Poetry and The Image', University of Canberra, 2014 and is the author of, *The Pulse is a Dangerous Thing*, written in association with this exhibition.

Sarah Rice was awarded the Bruce Dawe National Poetry Prize, University of Southern Queensland in September, 2014.

## DAVID SEQUEIRA b. 1966

David Sequeira was born in New Delhi, India and arrived in Melbourne in 1970. He has lived and worked in Canberra since 1995. It is tempting to suggest that Sequeira's Indian heritage has been the wellspring of his deep and continuing fascination with colour.

Sequeira has a background in education, having graduated with a Bachelor of Education from Royal Melbourne Institute of Technology in 1989. Known in equal measure as an artist, art educator and arts entrepreneur, Sequeira has an abiding appreciation for and engagement with, the visual arts and music. Sequeira's ambitions as an artist extend well beyond the confines of conventional studio practice. He has directed panoramic projections onto the exteriors of national cultural agencies during the Enlighten Festivals, Canberra and designed large-scale urban murals.

In this way, Sequeira takes his practice literally out of arm's reach and the ability of the individual artist's body to produce imagery in the conventional sense. However, at the same time, the artist has maintained his studio practice, based upon works of an intimate scale, in which the artist's hand is consistently and precisely evident.

*Self Portrait (score for 24 piece orchestra)*, 2014, is composed of 24 sheets of lined notepaper, animated by lozenges of colour applied in gouache. However, the work's relationship to portraiture is a single digital print, at the same scale as the other sheets, depicting the artist's head, while his identity remains obscured by lozenges of paint. Sequeira has an enduring fascination for the self-portrait and has produced numerous works under this title. The artist is clearly absorbed in the project of self-documentation and re-visiting the place this genre holds in art history. However, interestingly, this aspect of his practice also falls within the broader scope of his work and its relationship to the history of non-objective abstraction.

In 2011, David Sequeira received a PhD from RMIT University, Melbourne and continues his engagement with abstraction in his directorship of the conceptual enterprise, Everything Nothing Projects. David Sequeira was appointed Director, La Trobe Regional Gallery, Victoria in late 2014.



**David Sequeira**  
*Self Portrait (score for 24 piece orchestra)*, 2014 (detail)  
gouache on paper and digital print  
24 components, each 29.7 cm x 21 cm  
Courtesy Everything Nothing Projects  
Image courtesy the artist

## GARRY STEWART b. 1962 and AUSTRALIAN DANCE THEATRE

Garry Stewart initially studied dance at the Sydney City Ballet in 1983 and the Australian Ballet School, 1984-85. He then performed with the Australian Dance Theatre, the Queensland Ballet, Expressions Dance Company and the One Extra Dance Company, before founding his own dance company, Thwack in 1997.

Stewart is one of the most innovative and influential individuals working in the performing arts in Australia. Appointed Artistic Director of the Australian Dance Theatre in 1999, Stewart brought a vigorous physicality to his choreography and an engagement with new technology to the creative direction of the company. Stewart's aesthetic and theoretical approach is embodied in works such as *Proximity*, which was produced for the 2012 Adelaide Festival.

Stewart has received a number of fellowships and scholarships including the biennial Sir Robert Helpmann fellowship, an Australia Council for the Arts fellowship and two fellowships from the Australian

Choreographic Centre. In 2001 he was awarded a Centenary Medal for his service to Australian society and dance. He was the recipient of the Australian Dance Award for outstanding choreographic achievement for his works, *The Age of Unbeauty* in 2002 and for *Honour Bound* in 2008.

Stewart was appointed Thinker in Residence, Deakin University in 2012-13, during which time he developed his responses to human movement, involving animation and 3D technology in collaboration with the university's Motion Lab. This critical involvement in new visual technologies and research into neural pathways and the ways in which the body responded to brain stimulus, laid the foundations for the development of *Proximity*. The work premiered at the Adelaide festival, 2012 and will be reiterated at the Dunstan Playhouse, Adelaide in 2014.

Currently, Stewart is Artist in Residence at the National Institute for Dramatic Art (NIDA), Sydney.



**Garry Stewart and ADT**  
Garry Stewart's *Proximity* for Australian Dance Theatre  
in collaboration with video engineer Thomas Pachoud and composer Hugh Benjamin  
Courtesy Australian Dance Theatre  
Photography copyright Chris Herzfeld  
Camlight Productions



**Christian Thompson**

*Danger will come*, 2012

C-type print on Fuji pearl metallic paper  
(ed. of 10)

100 x 100 cm

Courtesy the artist and Michael Reid Gallery  
Image courtesy the artist

**CHRISTIAN THOMPSON** b. 1978

Christian Bumbarra Thompson's practice is based upon the investigation of plural identities in the conception and production of his work. Thompson's Aboriginal identity arises from his paternal side as a Bidjara man and his family's traditional country is located in Western Queensland.

Thompson graduated with a Bachelor of Fine Arts from the University of South East Queensland in 1999 and gained his Masters in Fine Art from RMIT University in 2005. While engaged in his undergraduate studies, Thompson absorbed the influence of Fluxus, a mid-Century art movement, which emphasised the elements of chance, paradox and the conscious establishment of nonsense as a viable reality.

Significantly, Thompson undertook post-graduate work in Theatre Studies at DasArts, Amsterdam, The Netherlands in 2008. While the artist's early works were based on textiles, he moved into photography and video as a means of capturing the performative qualities of his elaborate costumes, which interrogate accepted notions of cultural identity.

2010 was a seminal year for Thompson, when he was awarded the inaugural Charles Perkins Scholarship to the University of Oxford to undertake his PhD in Fine Art. That year,

Thompson was also awarded a residency in the Australia Council for the Arts, Greene St Studio, New York and his work was included in 'The Beauty of Distance – Songs of Survival in a Precarious Age', the 17<sup>th</sup> Biennale of Sydney.

Christian Thompson's works, *Lamenting the flowers*, and *Danger will come*, both from 2012, are mature expressions of the artist's aesthetic progression – each suggesting the transient qualities of life and the necessity of our appreciation for difference. *Lamenting the flowers* is one of a series of photographic self-portraits the artist has produced depicting his head adorned with flowers – often Australian native species. In itself, this act suggests a mood of festive exotica, however the artist often combines this effect with urban street attire such as hooded jackets, creating visual and conceptual tensions in his imagery. In producing *Lamenting the flowers*, Thompson has crowned his head with red blooms after the fashion of famed Mexican portraitist, Frida Kahlo, with his face covered by a black net 'fascinator'. Thompson has occluded his relationship with the viewer by masking his eyes with opened butterflies, resulting in an assumed identity which suggests the rich significance of the artist's inner realm as the essential subject of this work.



**Charles White**

*Wurfle*, 2012

silver selenide print  
112 x 106 cm

Courtesy the artist  
Image courtesy the artist

**CHARLES WHITE** b. 1989

'Full frontal' is the phrase that springs to mind when viewing Charles White's large-scale photographic portraits. Each subject is established against a velvety black background, which is a theatrical setting, yet also acts as neutral, infinite space. Both men appear to be in the spotlight. These effects derive from the silver selenide printing process employed by White, which provides a wide range of tonal values while ensuring a high degree of contrast in his photographs.

White has captured an elusive, but essential aura of masculinity in these images of two mates, *Wurfle*, 2012 and *Rory*, 2012. White has also isolated elements of androgyny in these works, quite possibly without intention. *Wurfle's* long blonde hair sweeps over the side of the subject's head and tumbles over his shoulder with an allure worthy of 1940s Hollywood pin-up, Rita Hayworth. In contrast, the image of *Rory* possesses an ascetic, beatific beauty reminding the viewer with an interest in art history, of depictions of Christ in Northern European altarpieces.

These images assert themselves vigorously and each subject's gaze is directed back at the photographer with detachment and without confrontation. White has astutely established emotional distance between himself and his subjects, while providing each man with the opportunity to fully engage with the viewer. In doing so, the artist has managed to construct a pictorial bridge between subject and photographer with skilful casualness.

At a time when photographic portraiture is so pervasive via the 'selfie', as to represent a virtual pandemic of representational banality, White's portraits are compelling examples of the complexities of the human viewpoint and the enduring power of the photographic image.

Charles White graduated from the Australian National University School of Art with a Bachelor of Visual Arts (Photomedia) in 2012. His work was included in the National Photographic Portrait Prize, National Portrait Gallery of Australia in 2013.

## MICHAEL ZAVROS b. 1974

Michael Zavros's practice establishes a visual theatre where conventions of realism collide with an ironic, iconoclastic impulse. Zavros deploys his exemplary technical skills in an examination of the material refinements of Western consumer society.

These four small paintings were included in the career survey exhibition, 'The Prince', at Griffith University Gallery, Brisbane, in 2013. Each canvas is a study in narcissism and affected nonchalance, as it depicts the headless male form, immaculately packaged for visual consumption in corporate attire. The emphasis in each painting is on the wrist – the point where the arm emerges from a jacket sleeve and Zavros pays particular attention to the features of the model's hands and the performance of specific gestures. Each man's hands are depicted in virtuosic detail, with veins in relief and manicured nails suggesting the male model's fastidious attention to the maintenance of physical perfection.

Michael Zavros has enjoyed a stellar career in the Australian art world, following his initial training at Queensland College of Art, Griffith University, from where he graduated with a BA of Visual Arts in 1996. Zavros has been the recipient of numerous awards, including the Australia Council Milan Studio, 2001, a residency at Cité Internationale des Arts, Paris, 2003 and the Australia Council for the Arts Barcelona Studio in 2006 and 2010.

The artist's technical accomplishment, together with the intellectual rigour evident in his work, has attracted high-profile recognition through the awarding of significant prizes, including the Doug Moran Portrait Prize in 2010 and more recently the Bulgari Art Award, Art Gallery of NSW in 2012.

In 2014, Michael Zavros was awarded the Australia Council for the Arts, Greene Street Studio, New York and was commissioned by the Australian War Memorial to paint a portrait of Ben Roberts-Smith VC.



**Michael Zavros**  
*Grey suit*, 2001  
oil on board  
13.1 x 17 cm  
Courtesy the artist and Philip Bacon Gallery

## LIST OF WORKS

### James Batchelor

*ersatz*, 2013  
video, 8:36  
Performance documentation  
Courtesy the artist

### Alexander Boynes

*Resfeber*, 2013  
Video 16:9 duration: 3'30" looped,  
silent  
Courtesy the artist and  
Beaver Galleries

### Robert Boynes

*Into the sun*, 2005  
acrylic on canvas with  
photomechanical process  
120 x 80 cm  
Collection Canberra Museum  
and Gallery

*Heatwave*, 2014  
diptych, acrylic on canvas  
120 x 160 cm  
Courtesy the artist and  
Beaver Galleries

### Julie Brooke

*Let us calculate*, 2013  
gouache and pencil on paper  
(each) 27 x 27 cm  
Courtesy the artist

*A private view*, 2009  
gesso and oil on particle board  
9 cm diameter  
Courtesy the artist

### Michal Glikson

*Floating in Hindustan*, 2013  
watercolour on paper  
33.5 x 34.5 cm  
Courtesy the artist

### Marie Hagerty

*Rider 4*, 2013  
oil on canvas  
157 x 137 cm  
Courtesy the artist and Olsen Irwin

*Pioneer woman*, 2014  
colour screenprint, AP  
50.5 x 69 cm  
Courtesy the artist and Olsen Irwin

*Cross-eyed*, 2014  
colour screenprint, collage and  
over-painting in acrylic on paper  
50.5 x 69 cm  
Courtesy the artist and Olsen Irwin

### Travis H Heinrich

*Dance of the fisherman*, 2011  
digital video, looped  
Duration: 07:06mins  
Courtesy the artist

### Jay Kochel

*Votives for Little Hans*, 2012  
wax, polyurethane, epoxy resin,  
timber, shellac, copper  
255 x 255 x 130 cm  
Courtesy the artist

### THE KINGPINS

Técha Noble b. 1977  
Emma Price b. 1975  
Katie Price b. 1978  
*Spider Nanny*, 2013  
Video: 2:07  
Cinematographer, Joshua Raymond  
Composer, Jared Underwood  
Collection Artbank

### Richard Larter

*Untitled*, 1978  
acrylic and textile collage on canvas  
78.5 x 115 cm  
Courtesy the artist and  
Watters Gallery

*Nell 13*, 2007  
acrylic, binder medium, gels and  
glitter on canvas  
91.5 x 60.5 cm  
Courtesy the artist and  
Watters Gallery

### Gary Lee

*Billiamook and Shannon*, 2007  
Digital print on Hahnemuhle paper, AP  
55 x 83 cm  
Courtesy private Collection

*MeiKim and Minnie*, 2006  
55 x 83 cm  
Digital print on Hahnemuhle paper,  
2/6  
Courtesy the artist and  
Maurice O'Riordan  
Courtesy private collection

### Lindy Lee

*Mudra 1-11*, 2012  
photographic prints on steel with fire  
40 x 30 cm  
Courtesy the artist and  
Sutton Gallery

*Star Shadow*, 2012  
acrylic and fire on linen  
216 x 154 cm  
Courtesy the artist and  
Sutton Gallery

### Little Dove Theatre Art

*From this*, 2014  
Live performance: 30 mins  
Directed by Chenoeh Miller

### Peter Maloney

*An occasional portrait*, 2007  
synthetic polymer paint and ink on  
canvas with photomechanical process  
126 x 105 cm  
Collection Canberra Museum  
and Gallery

*Shot for size*, 2007  
125 x 104 cm  
synthetic polymer paint and ink on  
canvas with photomechanical process  
Courtesy the artist and  
Utopia Art Sydney

*Trading places*, 2003  
photo-montage  
55 x 75 cm  
Collection Canberra Museum  
and Gallery

### Nell

*a white bird flies in the mist, a black  
bird flies in the night, a woman walks,  
wild and free, she is not afraid to die*,  
2008  
bronze, mother-of-pearl resin  
with 33 hand-blown glass figures  
Courtesy the artist and  
Roslyn Oxley9 Gallery

### John Nelson

*Hugh*, 2014  
acrylic on canvas  
140 x 80 cm  
Courtesy the artist

### Sidney Nolan

*One must be absolutely modern*, 1982  
synthetic spray can paint on canvas  
122 x 152.5 cm  
Collection, The Nolan Collection at  
Canberra Museum and Gallery is  
managed on behalf of the  
Australian Government

*Madame Rimbaud in hospital*, 1982  
synthetic spray can paint on canvas  
152.4 x 152.4 cm  
Collection, The Nolan Collection at  
Canberra Museum and Gallery is  
managed on behalf of the  
Australian Government

### Patsy Payne

*Shadow 3*, 2009  
stencil drawing from mild steel matrix  
ink on Thai Sa paper (two sheets)  
236 x 63 cm  
Courtesy the artist and  
Brenda May Gallery

*Shadow 4*, 2014  
ink on Thai Sa paper (two sheets)  
stencil drawing from mild steel matrix  
236 x 63 cm  
Courtesy the artist and  
Brenda May Gallery

*Shadow 5*, 2014  
ink on Thai Sa paper (two sheets)  
stencil drawing from mild steel matrix  
236 x 63 cm  
Courtesy the artist and  
Brenda May Gallery

### Tim Phillips

*Still life I*, 2012  
oil on board  
50.5 x 40.5 cm  
Courtesy private collection

*Still life II*, 2012  
oil on board  
46 x 39.8 cm  
Courtesy private collection

### Patricia Piccinini

*Travels near the skin*, 2012  
silicon, linen  
90 x 120 cm  
Courtesy the artist and  
Roslyn Oxley9 Gallery

*To fall under gravity*, 2012  
silicon, linen  
90 x 120 cm  
Courtesy the artist and  
Roslyn Oxley9 Gallery

### Jude Rae

*Interior series*, 2004-05  
oil on linen  
40.5 x 38 cm  
Collection Canberra Museum  
and Gallery

### Sarah Rice

*The pulse is a dangerous thing*, 2014  
catalogue essay

### David Sequeira

*Self Portrait (score for 24 piece  
orchestra)*, 2014  
gouache on paper and digital print  
24 components, each 29.7 cm x 21 cm  
Courtesy Everything Nothing Projects

### Garry Stewart and ADT

Garry Stewart's *Proximity* for  
Australian Dance Theatre  
in collaboration with video engineer  
Thomas Pachoud and composer  
Hugh Benjamin  
Courtesy Australian Dance Theatre

### Christian Thompson (Bidjara)

*Lamenting the flowers*, 2012  
C-type print on Fuji pearl metallic  
paper  
(ed. of 10)  
100 x 100 cm  
Courtesy the artist and  
Michael Reid Gallery

*Danger will come*, 2012  
C-type print on Fuji pearl metallic  
paper  
(ed. of 10)  
100 x 100 cm  
Courtesy the artist and  
Michael Reid Gallery

### Charles White

*Wurfle*, 2012  
silver selenide print  
112 x 106 cm  
Courtesy the artist

*Rory*, 2012  
silver selenide print  
112 x 106 cm  
Courtesy the artist

### Michael Zavros

*Grey suit*, 2001  
oil on board  
13.1 x 17 cm  
Courtesy the artist and  
Philip Bacon Gallery

*Handkerchief*, 2000  
oil on board  
15.1 x 8.1 cm  
Courtesy the artist and  
Philip Bacon Gallery

*Tux*, 2000  
oil on board  
12.8 x 7 cm  
Courtesy the artist and  
Philip Bacon Gallery

*Man in a wool suit*, 1999  
oil on board  
15.2 x 19 cm  
Courtesy the artist and  
Philip Bacon Gallery



**Richard Larter**  
*Untitled*, 1978  
 acrylic and textile collage on canvas  
 78.5 x 115 cm  
 Courtesy the artist and Watters Gallery

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**Mark Bayly**



**Julie Brooke**

*Let us calculate*, 2013  
gouache and pencil on paper  
(each) 27 x 27 cm  
Courtesy the artist  
Photo Rob Little RLDI



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